

# Temple & Suparinpei Kata Course



## of the British Wadokai Karate-do Federation

形 と 型  
Kata and Kata

Flexible Form and Rigid Form

In Wado-ryu, the Kanji use for 'KATA' is 形 but the other styles of Karate are using the other 型 Kanji. The first Grand Master, Hironori Ohtsuka Meijin, made this choice. These two characters of

Kanji are read as 'KATA'. However, the second character is also read as 'I-GATA' 型, which can be translated as 'Mold'. The standardised 'forms' made from the I-GATA are all the same, they're not transformable. Martial arts practise must never become 'I-GATA'; it must always be 'KATA'.

The first character of 'KATA' 形 does not imply 'I-GATA' and it can be translated as a transformable shape. 'KATA' is expressive; as a mirror is, it changes with every action and situation. A mirror figure changes just as its reflection does.

'I-GATA' is dead? It does not have an identity; 'KATA' is alive. The dead 'I-gata' is utilisable for only one purpose. Because kata is alive, it can be utilised for many situations. Thus, when using the kata of martial arts, one must use it in accordance to the meaning and objective it has, or else it becomes useless.

To use a kata that is alive is difficult, but it is important in all martial arts training, while it is utilisable in the area of arts especially for one concerned with professionalism.

A kata that is alive itself is invisible, but the progress to achieve that stage of aliveness gives the kata a spirit.

Each movement in a kata was made to be practiced without an opponent. When practicing, it is important to imagine opponents all around you in all directions and remember the objective, the application and the usage of that particular movement.

The best method of practicing 'KATA' is repetition. Although, after a period of time, one begins to better understand the procedure of one movement incorporating into the next movement. Of course, in some kata, a continuous combination may exist but one must not think about what comes before or after. While performing kata and following the order of the movement, one has to keep in mind to be ready for a sudden attack coming from any direction.

Each and every one of the movements put together makes a kata. Therefore to perform each movement properly, one must practice kata until being able to spontaneously move.

Ohtsuka Meijin elected 9 different kata in the Wado-Ryu system, which are; Pinan Nidan, Pinan Shodan, Pinan Sandan, Pinan Yodan, Pinan Godan, Ku Shanku, Nai-Hanchi, Seishan, Chinto. However, later, Kihon Kata, Bassai, Wanshu, Niseishi, Rohai, Ji'tte, Ji'han were also introduced, although he felt the most important kata to practice are only the first 9 kata from Pinan to Chinto. He properly taught only



the 9 kata to the Wado-ryu disciples, because the same movements are already included in the other 6 kata. His idea was that, how many kata one memorises is of no importance if one cannot apply the correct technique, *it is a waste of time and stamina.*

## KATA

'Form', 'position', 'single'. Encompasses many interpretations, depending on the written Kanji, including 'rigid-form', and/or 'flexible-form'. Generally refers to the 'Formal exercises' practised within Japanese martial-arts. The nearest English word for kata is 'form'. The Kanji meaning for Kata is made up of three simple characters. The one in the upper left means 'Shape'. The one on the upper right means 'Cut'. The one on the bottom means 'Ground'. So therefore a Kata is a shape that cuts the ground. The kata is an artistic presentation in which all movement is defence and counter attack, and put together in a refined manner with no wasted effort. It is a sequence of movements, which are both defensive and attacking, performed as a result of several attackers. Kata is a Japanese term meaning mould, model, style, shape, form, or data-type. A karate kata is a set number of basic techniques arranged in order. Each kata has its own character. Some kata have a very heavy, solid, and robust feeling to them. While performing them you can imagine that you are ploughing through the enemy like a bull that cannot be stopped. Other kata have a quick, light feeling to them and require acrobatics. When performing these kata you can imagine yourself moving about from enemy to enemy so quickly that you never even get a good look at whom you are fighting. Some are more graceful and flowing in nature, and others are performed very slowly with great muscle tension. Each and every technique is executed as if it were the only technique to be performed and maximised to its fullest. Rather, it is the shape of the techniques, the speed at which they are performed, and the rhythm of the kata itself that lends it character. Interpretations of each Kata would reflect on the concepts of the written (kanji) form. Basically a Kata is a set of prearranged fighting techniques put into a set, pattern or form.

Karate Kata can be split into three schools: SHURI-TE: Pinan (Heian) Shodan, Nidan, Sandan, Yodan, Godan. Naifanchi (Tekki) Shodan, Nidan, Sandan. Passai (Bassai) Dai, Sho. Ku-Shanku (Kanku) Dai, Sho, Shiho-Ku-Shanku. Ji-tte (Jutte). Ji-in. Ji-han (Jion). Gojushi-ho Dai, Sho. NAHA-TE: Sanchin. Tensho. Gekisai-Dai-ichi, Gekisai-Dai-ni. Saifa (Sai-hawah). Seisan. Seipai. Sanseiru. Shisochin. Kururunfa (Kururun-hawah). Seienchin. Suparinpei. TOMARI-TE: Chinto (Gankaku). Rohai (Meikyo). Wanshu (Enpi, Empi). Wankan (Matsukaze). Others; Niseishi (Nijushi-ho). Sochin. Ananku. Unsu. Seishan (Hangetsu). The above-mentioned Kata have some variations. For example, Passai Kata has not only Dai and Sho, but also Matsumura no Passai (Passai of Matsumura), Tomari no Passai and Ishimine no Passai. In Uechiryu, although a Naha-te style, they developed a different series of Kata. These include Sanchin, Kanshiwa, Seishan, Seirui, and Konchin. Karate Kata which possess numbers as names are considered originally of Chinese and/or Buddhist origin, and passed into the Okinawan-te systems during the 1800's. The numbers have been referred to as many interpretations and factors in modern martial-arts, either as the amount of steps, techniques etc. However, it is my personal belief that they have their history within the original teachings of acupoint striking within the Kata. For example, there are considered 36 'killing' points on the human body (Sanseiru). From personal research I have found that many of the 'numeric' Kata have their foundations within the original Chinese acupoint striking system practised in the mid 1500's. It was considered the original method of 'numeric strike-point' combat was created by the Chinese Shaolin martial-artist Feng-Yiquan at that time. Other Chinese martial-artists who studied this form of combat included the famous Xie-Zhongxiang. These 'numeric' Kata also include; Suparinpei (108), Gojushi-ho (54), Sanshiru (36), Nipaipo (28), Niseishi/Nijushi-ho (24), Seipai (18), Seishan/Seisan (13), etc., all, I believe, linked to the acupoint science. In Buddhism, however, numbers hold great symbolic importance, specifically referring to the 108 desires of man. This is very interesting as many of the Kata hold factors of 108, as: Suparinpei (108), Gojushi-ho (54), Sanseiru (36), Seipai (18), etc. Karate Kata lineage can be based on the following: Aragaki; Ni-sei-shi, Sochin, Unsu. Chatanyara; Ku-Shanku. Gokenki; Hakucho; Nipaipo, Papuren. Higaonna; Kururunfa, Saifa, Sanchin, Sanseru, Seienchin, Seipai, Seishan, Shisochin, Suparinpei. Ishimine; Bassai. Itosu; Pinan Shodan, Pinan Nidan, Pinan Sandan, Pinan Yodan, Pinan Godan, Bassai-dai, Bassai-sho, Chintei, Chinto, Gojushi-ho, Ji-tte, Ji-han, Ji-in, Kosokun-dai, Kosokun-sho, Naifuanchin Shodan, Naifuanchin Nidan, Naifuanchin Sandan, Rohai Shodan, Rohai Nidan, Rohai Sandan, Shiho-Kosokun. Mabuni Kenwa; Aoyagi, Juroku, Miyajo. Matsubayashi; Annanko. Matsumura; Bassai, Seishan, Rohai. Matsumora; Rohai, Wankan (Matsukaze), Wanshu. Miyagi; Gekisai-ichi, Gekisai-ni, Tensho. Mabuni/Ueichi; Shinpa.

A further note regarding 'numeric' Kata.

All of the Kata that are named with numbers, for example; Niseishi (24), Seis(h)an (13) and Kata from other styles; Sanshiru (36), Suparinpei (108), Nipaipo (28), Seipai (18), Gojushiho (54) etc., were practiced in China and passed to Okinawa in the 19<sup>th</sup> century and earlier. However, historians debate the significance of numbers as Kata names. There are several theories, the simplest being that the number was the number of movements in the Kata when it was created. However, in ancient China, a charting system was created numbering the vital points on the human body and sets of movements were created to attack these points. As with most cultural phenomenon in China, there is a definite



Buddhist influence on some Kata names. In Buddhism, the number 108 has great significance, specifically referring to the 108 defilements. This is reflected with the Kata as many of the Kata names are factors of 108, i.e. Gojushiho (54), Sanshiru (36), Seipai (18). Please remember that in many cases, kanji representations of Kata names are often very recent. Many Kata names were unwritten until late in the last century. Prior to this, Kata names were often passed through oral tradition alone. When karate-ka wanted to write the kanji down, it may have been the case that the writer didn't know the meaning, and used kanji that he thought represented the Kata in some sensible way (phonetic sound of the Kata name is an obvious possibility), it may not be the original name at all. Because of this, there can sometimes be different kanji for the same Kata, or incorrect kanji altogether.

#### THE THREE 'JI' (TEMPLE) KATA OF WADO-RYU

#### JI'TTE 慈手

'Temple hand/s'. A Tomari-te Kata named after a Buddhist Temple and developed by the Shorei-ryu Karate master Itosu-Yasutsune. This Kata is practised within numerous Karate schools of Okinawa. Also known, although mistakenly, as Jutte; ten hands.

##### Ji-tte Dachi-waza.

Yohi heisoku-dachi (left palm over right fist), step back, migi-mashomen-no-neko-ashi-dachi (migi-haishu-osae-uke), step 90° to left, hidari-mashomen-no-neko-ashi-dachi (awase-waza; hidari-age-shotei-uke/migi-otoshi-shotei-uke, left hand over right arm (as if to attempt to grab opponent's grasp), migi-soto-uke (shotei position)), step forward, shiko-ashi-dachi (migi-shotei-uchi-jodan), step forward, shiko-ashi-dachi (hidari-shotei-uchi-jodan), step forward, shiko-ashi-dachi (migi-shotei-uchi-jodan), step back (right leg crossing in front/arms cross over head), shiko-ashi-dachi (awase-yoko-gedan-barai), hidari-suri-ashi (arms cross in front of face), shiko-ashi-dachi (awase-soto-uke-jodan), step forward, han-shiko-ashi-dachi (hidari-uchi-uke-jodan (right arm still in place)), step forward, han-shiko-ashi-dachi (migi-uchi-uke-jodan (left arm still in place)), step forward, han-shiko-ashi-dachi (hidari-uchi-uke-jodan (right arm still in place)), look to right, jigo-tai (stand up slowly (*shizen-hon-tai*)), migi-mahanmi-no-neko-ashi-dachi (migi-kake-shuto-uke-chudan), twist, migi-junzuki-tsukkomi-dachi (awase-shotei-uchi), step, hidari-junzuki-tsukkomi-dachi (awase-shotei-uchi), step, hidari-junzuki-tsukkomi-dachi (awase-shotei-uchi), turn, hidari-kokutsu-dachi (awase-waza; hidari-gedan-barai/migi-soto-uke-jodan), change weight to opposite leg, migi-kokutsu-dachi (awase-waza; migi-gedan-barai/hidari-soto-uke-jodan), turn facing forward, step, hidari-junzuki-dachi (hidari-jodan-uke), step, migi-junzuki-dachi (migi-jodan-uke), turn, hidari-junzuki-dachi (hidari-jodan-uke), step, migi-junzuki-dachi (migi-jodan-uke), turn, yamae (heisoku-dachi (left palm over right fist)).

#### JI'HAN 慈音

'Temple sound'. A Kata named after the Buddhist temple Ji'han-ji and developed by the Karate master Itosu-Yasutsune. Practised within the Wado school of Karate. See Kata. See also Jion.

##### Ji'han Dachi-waza.

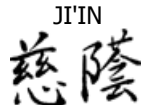
Yohi, heisoku-dachi (left hand covers right fist in front of body), left foot steps back, migi-junzuki-dachi (nidan-uke; migi-soto-uke-chudan/hidari-gedan-barai), step to left 45°, hidari-mashomen-no-neko-ashi-dachi (kaki-wake-uke, migi-kette-junzuki), migi-junzuki-dachi (hidari-choku-tsuki, renzuki-chudan), twist 90°, migi-mashomen-no-neko-ashi-dachi (kaki-wake-uke, hidari-kette-junzuki), hidari-junzuki-dachi, (choku-tsuki, renzuki-chudan), twist, hidari-junzuki-dachi (migi-jodan-uke, hidari-jodan-uke), migi-junzuki (hidari-jodan-uke, migi-jodan-uke), hidari-junzuki (migi-jodan-uke, hidari-jodan-uke), migi-junzuki, turn, hidari-kokutsu-dachi (awase-waza; hidari-gedan-barai/migi-jodan-uke), shiko-ashi-dachi (migi-kagi-tsuki), twist, migi-kokutsu-dachi (awase-waza; migi-gedan-barai/hidari-jodan-uke), shiko-ashi-dachi (hidari-kokutsu-dachi), twist, hidari-junzuki-dachi (hidari-gedan-barai), migi-junzuki-dachi (migi-shotei-uchi-jodan), hidari-junzuki-dachi (hidari-shotei-uchi-jodan), migi-junzuki-dachi (migi-shotei-uchi-jodan), turn, hidari-kokutsu-dachi (awase-waza; hidari-gedan-barai/migi-jodan-uke), draw up, musubi-dachi (hidari-soto-uke-jodan), slide out, migi-kokutsu-dachi (awase-waza; migi-gedan-barai/hidari-soto-uke-jodan), draw up, musubi-dachi (migi-soto-uke-jodan, arms slowly drop to side of body), migi-gyaku-neko-ashi-dachi (gedan-juji-uke), slide back, migi-junzuki-dachi (awase-soto-gedan-barai), step forward, hidari-junzuki-dachi (awase-soto-uke-chudan), step, junzuki-dachi (jodan-juji-uke, otoshi-morote-uraken-uchi-jodan, *drawing right fist back for strike while left arm simultaneously blocks*, migi-uraken-uchi-jodan, migi-morote-soto-uke-jodan), turn, hidari-mashomen-no-neko-ashi-dachi (hidari-soto-uke-jodan), step, migi-junzuki, turn, migi-mashomen-no-neko-ashi-dachi (migi-soto-uke-jodan), step, hidari-junzuki, turn, hidari-junzuki-dachi (hidari-gedan-barai), step, migi-junzuki-dachi



(migi-tetsui-uchi-jodan), step, hidari-junzuki-dachi (hidari-tetsui-uchi-jodan), step, migi-junzuki-dachi (migi-tetsui-uchi-jodan), turn, shiko-ashi-dachi (awase-waza; hidari-tetsui-uchi-jodan/migi-kagi-uke), slide (*migi-suri-ashi*), shiko-ashi-dachi (awase-waza; migi-tetsui-uchi-jodan/hidari-kagi-uke), draw back, yamae (heisoku-dachi).

#### JION

An Okinawan Shorei-ryu Kata named after the Buddhist temple Ji'han-ji. Known as Ji'han in the Wado school of Karate. Changed to Jion by the Shotokan School of Karate. See Ji'han.



'Temple ground'. A Kata of the Shuri-te school of Karate developed by Itosu-Yasutsune. Named after the Shaolin Temple, Ji'in-ji.

Ji-in Dachi-waza.

Yohi, heisoku-dachi (left open-hand covering right-fist in front of body), left leg draws back, migi-junzuki-dachi (nidan-uke; migi-soto-uke-chudan/hidari-gedan-barai), draw up (knees bent to retain stance height), heisoku-dachi, slide to left, migi-kokutsu-dachi (awase-waza; migi-gedan-barai/hidari-soto-uke-jodan), transfer to opposite leg, hidari-kokutsu-dachi (awase-waza; hidari-gedan-barai/migi-soto-uke-jodan), twist, hidari-junzuki-dachi (hidari-jodan-uke), step, migi-junzuki, turn and step through (gliding into migi-mashomen-no-neko-ashi-dachi on the way through, migi-jodan-uke), step, hidari-junzuki, draw back (knees bent/arms crossed, *left over right*, in front of body), slide left, shiko-ashi-dachi (hidari-yoko-tetsui-uchi), twist body, hidari-kokutsu-dachi (hidari-kagi-uke), step forward, migi-kokutsu-dachi (awase-waza; hidari-osae-uke (palm down)/migi-yonhon-nukite (*palm up*)), step, hidari-kokutsu-dachi (awase-waza; migi-osae-uke/hidari-yonhon-nukite), step, migi-kokutsu-dachi (awase-waza; hidari-osae-uke (palm down)/migi-yonhon-nukite (*palm up*)), turn, hidari-mashomen-no-neko-ashi-dachi (kaki-wake-uke, migi-maegeri-chudan), migi-junzuki (hidari-choku-tsuki, nidan-uke (migi-soto-uke-chudan/hidari-gedan-barai)), twist, migi-mashomen-no-neko-ashi-dachi (kaki-wake-uke, hidari-maegeri-chudan), migi-junzuki (hidari-choku-tsuki, nidan-uke (hidari-soto-uke-chudan/migi-gedan-barai), look over left shoulder, turn opposite way, shiko-ashi-dachi (migi-tetsui-uchi, turn, shiko-ashi-dachi (hidari-yoko-tetsui-uchi), draw back, then slide to side, shiko-ashi-dachi (hidari-yoko-tetsui-uchi, migi-kake-tsuki, hidari-yoko-tsuki), turn, shiko-ashi-dachi (nidan-uke; migi-soto-uke-chudan/hidari-gedan-barai, migi-gedan-barai, kaki-wake-uke, migi-jodan, hidari-renzuki-jodan), twist, hidari-junzuki (hidari-jodan-uke), step, migi-junzuki, turn and slide through into migi-mashomen-no-neko-ashi-dachi, migi-junzuki-dachi (migi-jodan-uke), step, hidari-junzuki, turn, yamae, heisoku-dachi (left open-hand covering right-fist in front of body).

#### JUTTE



Ju-tte: Ten hands. See Ji-tte.

#### SUPARINPEI



'One-hundred and eight'. Was introduced to Okinawa from the Fukien Province in China over 100 years ago. Involves fast and slow complex movements with harmonised breathing control. The most advanced of the 13 Goju-ryu Kata developed by Karate master Chojun-Miyagi. Involves movements with harmonised breathing control. Contains 108 fighting movements symbolising, it is said, the 108 desires/temptations (violations) of man, as listed in Buddhist doctrines. However, as there are considered 108 major stunning and killing points on the human body, my personal belief is that this Kata has its origins from the acupoint school originally established by Feng-Yiquan. Additionally, Susruta-Samhita was an Indian medical Sastra of the 2<sup>nd</sup> century AD. Susruta wrote the book to give information highlighting the '108 vulnerable points' on the body.

This Kata (as with Unsu) was practised by Ohtsuka-Sensei. However it was believed that, as it did not reflect the correct 'concepts' of Wado-ryu, it was dropped from the school in the very early years of the style's development. However, due to its popularity amongst Wado-ka, it has resurfaced. The Wado version of this Kata was recreated in 2001 by Hakoishi Katsumi 8<sup>th</sup> Dan and is now practised within all JKF-Wadokai Dojo throughout the world. In Wado, Suparinpei is still undergoing changes and influences, depending on who tends to be involved with the Technical Directorship within JKF-Wadokai. However, British Wadokai practises the version that was first introduced into the UK by Hakoishi Sensei and practised by Sakagami Sensei back in 2003.

Excerpts taken from the British Wadokai 'Wado Comprehensive & Grade Syllabus'.